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# LOCAL MUSIC COLLECTIONS IN CULTURAL HERITAGE INSTITUTIONS: A QUALITATIVE SYSTEMATIC REVIEW

Carolyn Doi

## Introduction

Local communities contain diverse musical narratives that provide insight into shared histories. Holly Kruse describes the formation of these local music communities as “markers of identity . . . [or] ‘scenes,’ a term that describes both the geographical sites of local music practice and the economic and social networks in which participants are involved”<sup>1</sup>. While music is not usually created with long-term preservation in mind, cultural heritage institutions such as libraries, archives, and museums are in a unique position to identify and document local music activity. Working with local communities to identify and preserve the evidence of local music scenes presents unique opportunities for development, engagement, and technological innovation.

Many institutions are now becoming interested in documenting local music activity. They often face challenges when working with local music materials, which require competencies and skills that fall outside those needed to manage more conventional or uniform collections. Therefore, managers of local music collections, who may be isolated in their work, have taken ad-hoc approaches to collection management. Discussions of local music collecting practises are appearing more frequently in professional settings such as conference presentations and listserv conversations. These venues serve as informal means to share and extract professional advice from the broader professional community, but research literature on local music collecting has yet to address the topic systematically. To date, little is known about the big picture of how and why practitioners choose to collect local music. Best practises for evidence-based local music collecting are under-represented in scholarly research.

This article presents several implications for local music collecting practise. A qualitative systematic review and content analysis of the literature on local music collecting and collections in cultural heritage institutions is discussed and a new conceptual framework presented. The findings focus on how local music collections are run, organised, and made accessible. Four key categories are identified in the literature: *Collection Development*, *Management*, *Access*, and *Context*. Analysis of these categories shows that practitioners are

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1. Holly Kruse, “Local Identity and Independent Music Scenes, Online and Off”, *Popular Music and Society* 33, no. 5 (December 2010): 625–39, doi:10.1080/03007760903302145.

using a variety of strategies when collecting and preserving local music materials. This variation in approach is tied closely to the unique needs and parameters guided by local context, purpose, and community demands. Findings also show many of the challenges that practitioners may encounter in this work, and point to solutions for resolving such difficulties. Several implications for practise are identified in a conceptual framework including community engagement, content, systems and infrastructure, workflows, and technology. These implications must be defined by the local context, which cannot be generalised and assessed on a case-by-case basis.

## Objectives

The purpose of this study is to establish a better understanding of how and why cultural heritage institutions (referred to as “institutions” throughout this article) manage local music collections. The research questions are: 1) what challenges have been faced when managing, preserving, and providing public access to local music collections in cultural heritage institutions? and 2) what professional practises have been used when managing local music collections in cultural heritage institutions? For this study, cultural heritage institutions are defined as any organisation “primarily engaged in . . . preserving and exhibiting objects, sites and natural wonders of historical, cultural and educational value”<sup>2</sup>. These may include libraries, archives, museums, cultural centers, or universities.

The study aims to provide insight into the diverse strategies for managing local music collections and help to inform the future work of music collection managers (referred to as “managers” throughout this article) in national and international contexts. Additionally, it contributes to a better understanding of where local music collections are held, identifies potential areas for growth and innovation, and documents relevant trends that managers may take into consideration when planning, managing, and implementing local music collection projects.

## Background

This research lies within the framework of special collections work in libraries. In the foundational article, “What is So Rare . . . : Issues in Rare Book Librarianship”, Sidney E. Berger describes professional considerations for rare book librarianship according to physical and theoretical treatment of special collections<sup>3</sup>. Physical work includes aspects such as “acquisition, care, handling, storage, preservation, cataloging, classifying, and processing of books”, while theoretical issues include how to justify separation of rare book collections from others, expenses, and the existence of rare book collections<sup>4</sup>. While some aspects of the professional work overlap with general areas of collection management, they also require “special consideration from a rare-book perspective”<sup>5</sup>. In 2008, the American Library Association developed professional guidelines that describe special col-

2. Innovation, Science and Economic Development Canada, “Heritage Institutions”, Government of Canada, *Canada Industry Statistics* (14 February 2018), <https://www.ic.gc.ca/app/scr/app/cis/summary-sommaire/712>, accessed 15 October 2018.

3. Sidney E. Berger, “What Is So Rare...: Issues in Rare Book Librarianship”, *Library Trends* 36, no. 1 (1987): 10, <https://www.ideals.illinois.edu/handle/2142/7513>, accessed 15 October 2018.

4. Ibid.

5. Ibid., 16.

lections environments as “increasingly diverse” places that will “vary significantly with regard to institutional setting, the nature of collections, scope of functions and services, and audience”<sup>6</sup>. Specialised competencies for preservation, description, information technology and data management, instruction, management, and promotion of special collections serve as cornerstones of the professional knowledge for this discipline<sup>7</sup>. These cornerstones point to a larger goal for cultural heritage institutions, which is “to improve society through facilitating knowledge creation in . . . communities”<sup>8</sup>.

With regard to music special collections, Dena J. Epstein explains local music collections playing a critical role in community development. She describes how libraries can help to “provide the basis for a true understanding of our musical past and the kind of musical community that exists today . . . a contribution to the cultural and social growth of the country as a whole that can only increase in value with the passage of time”<sup>9</sup>. This concept is critical to this study, which aims to aid the development of local music collections and the “cultural and social growth” of the communities from where they originate.

## Methodology

This study uses a qualitative systematic review to gather evidence of local music collecting practises in cultural heritage institutions. A qualitative content analysis was conducted to extract meaning from the data. Results are presented using narrative synthesis and interpreted using content analysis, including a conceptual model<sup>10</sup>. A qualitative content analysis was chosen for this study because of its highly flexible and systematic approach, and for its effectiveness as a rigorous way to draw conclusions about the overall view of an area of research. This method yields access to “deep individual or collective structures such as values, intentions, attitudes, and cognitions”, which are especially valuable when documenting professional or organisational practises<sup>11</sup>. In this study, the analysis process follows White and Marsh’s four steps of the qualitative content analysis process: research question formation, sampling, coding, and analysis<sup>12</sup>. Results of the analysis present a “composite picture of the phenomenon being studied. The picture carefully incorporates the context, including the population, the situation (s), and the theoretical construct”<sup>13</sup>.

6. Admin, “Guidelines: Competencies for Special Collections Professionals”, Text, *Association of College & Research Libraries (ACRL)*, (8 July 2008), <http://www.ala.org/acrl/standards/comp4speccollect>, accessed 15 October 2018.

7. Ibid.

8. R. David Lankes, *The Atlas of New Librarianship* (Cambridge, MA.; [Chicago]: MIT Press ; Association of College & Research Libraries, 2011), 31.

9. Dena J. Epstein, “On Collecting Materials for Local Music Histories”, *Notes* 24, no. 1 (1967): 21, doi:10.2307/894777.

10. Maria J. Grant and Andrew Booth, “A Typology of Reviews: An Analysis of 14 Review Types and Associated Methodologies”, *Health Information & Libraries Journal* 26, no. 2 (2009): 92, doi:10.1111/j.1471-1842.2009.00848.x.

11. Vincent J. Duriau, Rhonda K. Reger, and Michael D. Pfarrer, “A Content Analysis of the Content Analysis Literature in Organization Studies: Research Themes, Data Sources, and Methodological Refinements”, *Organizational Research Methods* 10, no. 1 (2007): 6, doi:10.1177/1094428106289252.

12. Marilyn Domas White and Emily E. Marsh, “Content Analysis: A Flexible Methodology,” *Library Trends* 55, no. 1 (2006): 22–45, doi:10.1353/lib.2006.0053.

13. Ibid., 39.

Table 1. Inclusion and exclusion criteria for screening sources.

Inclusion criteria	Exclusion criteria
In English	Describe a local music collection in a private institution or held by a private collector
Describe a collection held in a library, archive, museum, or other heritage institution	Describe a collection of national music, located in the same country (i.e., a collection of Canadian music that is located in Canada)
Describe a collection that has materials from a defined geographic region such as a province, state, city, or district	Describe the collection, but do not discuss how it is managed
Describe the music of a defined group of people from a particular geographic region	
Contain information, strategies, or theory about one or more aspects of oversight of collection management, promotion, or preservation of local music materials	

Searching

This study includes scholarly and professional literature on the topic of local music collection management. The search strategy includes search terms expanding on keyword concepts for “local”, “music”, and “cultural heritage collections”. (See Appendix A for the full search strategy.) The search concluded on 1 June 2016. Sources include bibliographic databases, newspaper archives, listserv archives, library catalogues, and archived conference abstracts. Citation tracking was also conducted with thirteen core scholarly articles on the topic of local music collecting and collections in libraries. (See Appendix B for the full list of sources.) No limitations due to publication location, collection location, or date of publication were applied. Inclusion and exclusion criteria, as outlined in Table 1, were applied to all sources.

Results

The search identified 667 sources initially and 480 sources were removed during de-duplication and initial screening of titles and abstracts. Full-text screening of the 187 remaining sources led to the removal of a further 137 sources because they did not meet screening criteria or did not contain enough information for data extraction. Fifty sources met the inclusion criteria and were retained for content analysis. (See Figure 1 for a flow-chart of the selection and screening process.)

The majority of the sources included in this study came from journal articles (n = 25), followed by newspaper articles (n = 7), conference abstracts (n = 7), listserv conversations (n = 6), and book chapters (n = 5). The selected sources are published between 1940 and 2016, though the majority of the literature (86 percent) is published after 2000, demonstrating recent growth in the scholarly literature and professional dialogue on the topic of local music collections. The majority (84 percent) of the sources are case studies that describe single collections, while the remainder (16 percent) document strategies for col-

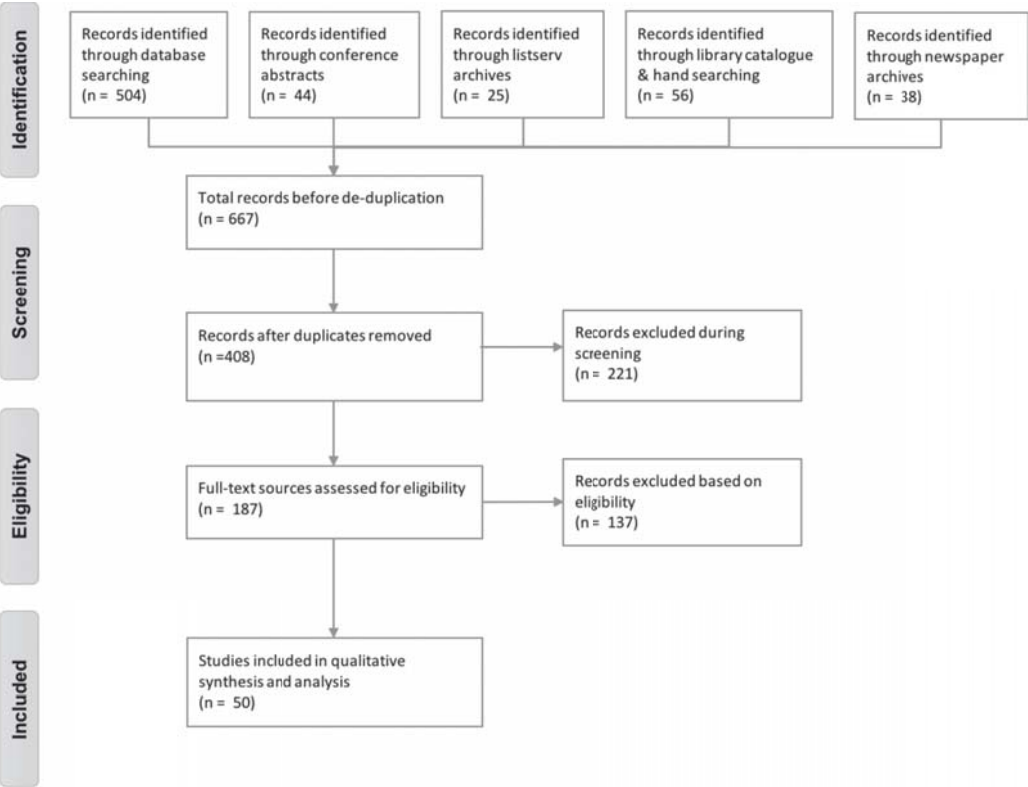


Fig. 1. Selection and screening diagram.

lecting local music, general questions about local music collecting, or theories related to local music collection. Of the forty-two case studies, 69 percent discuss collections held in North America, while 24 percent describe European collections. Case studies in Asia and Oceania make up a considerably smaller portion of the sources (8 percent). The collections represented in the case study literature include a variety of institution types, though public and academic libraries represent the majority (66.67 percent) of the collection locations<sup>14</sup>. Table 2 presents a tabular analysis of all sources, collections, institutions, and geographic locations.

Analysis

Analysis of the literature concluded in August 2017. Using NVivo data analysis software, categories within the qualitative data were identified. The coding and analysis was guided by open questions aimed at capturing how collection managers describe the work they do. When working with local music collections, these questions are:

14. Some sources discuss the same collection more than once.

Table 2. Tabular analysis of sources.

Source				Collection		Institution		Geographic area	
ID	Citation	Year of publication	Source type	Name	Location of Collection	Type	Name	Type	Name
e1	Dunn, James Taylor. "MHS Collections: A Century of Song: Popular Music in Minnesota." <i>Minnesota History</i> 44, no. 4 (1974): 122–41. <a href="http://www.jstor.org/stable/20178328">http://www.jstor.org/stable/20178328</a> .	1974	Journal article	Minnesota Historical Society (MHS) Collections	Saint Paul, MN, United States	Historical society	Minnesota Historical Society	State	Minnesota, United States
e2	Rees, A J Heward. "The Welsh Music Information Centre." <i>Brio</i> 23, no. 1 (1986).	1986	Journal article	Welsh Music Information Centre	Cardiff, Wales, United Kingdom	Academic library	Wale Millennium Centre	Region	Wales, United Kingdom
e3	Alexander, Helen, Marlene Wehrle, and Mark Hand. "Re: Music Programme Collections." <i>CANMUS-L</i> , October 29, 1996.	1996	Listserv	Local music programmes	Vancouver, BC, Canada	Public library	Vancouver Public Library	City	Vancouver, BC, Canada
e4	Piza, Antoni, and Joan Parets i Serra. "Mallorca: Centers for Musical Historical Research." <i>Fontes Artis Musicae</i> 45, no. 1 (1998): 31–38. <a href="http://www.jstor.org/stable/23509224">http://www.jstor.org/stable/23509224</a> .	1998	Journal article	Centre de Recerca i Documentacio Històrico-Musical de Mallorca	Búger, Balearic Islands, Spain	Research and documentation centre	Centre de Recerca i Documentacio Històrico-Musical de Mallorca	Archipelago	Balearic Islands, Spain
e5	Donlins, Barry. "Chicago Is Loaded with the Blues." <i>American Libraries</i> 31, no. 6 (2000): 98–100.	2000	Journal article	Chicago Blues Archives	Chicago, IL, United States	Public library	Chicago Public Library	City	Chicago, IL, United States
e6	Raftery, Mike. "Compiling a Comprehensive Local Music Archive - Some Problems." <i>Local Studies Librarian</i> 20, no. 2 (2001): 12–13.	2001	Journal article	Local sound recording collection	Leicester, England, United Kingdom	Public library	Local Studies Department, Leicester Reference Library	City	Leicestershire and Rutland, United Kingdom
e7	Moyle, Richard M. "South Pacific Voices." In <i>Music Archiving in the World</i> , edited by Gabriele Berlin and Artur Simon, 366–70. Berlin: Verlag für Wissenschaft und Bildung, 2002.	2002	Book chapter	Archive of Maori and Pacific Music	Auckland, New Zealand	University departmental archive	Department of Anthropology, University of Auckland	Region	South Pacific region
e8	Palombini, Giancarlo, and Luciano Giacché. "An Ethnomusical Archive in Umbria (Italy): Problems and Perspectives of Computerized Management." In <i>Music Archiving in the World</i> , edited by Gabriele Berlin and Artur Simon, 484–88. Berlin: Verlag für Wissenschaft und Bildung, 2002.	2002	Book chapter	ETM (Ethnomusicalogy) Database	Umbria, Italy	Research centre	Centre for Anthropological Documentation and Research (CEDRAV)	Region	Umbria, Italy



e9	Thedens, Hans-Hinrich. "Local Archives as a Resource for the Living Folk Music Tradition: Recent Developments in Norway." In <i>Music Archiving in the World</i> , edited by Gabriele Berlin and Artur Simon, 70–78. Berlin: Verlag für Wissenschaft und Bildung, 2002.	2002	Journal article	Folkemusikkar kiv for Rogaland; Agder folkemusikk- og folkedansarkiv (Agder Folk Music and Dance Archive); "Tradisjonsmu sikk fra Odalen" (Traditional Music from Odal)	Rogaland, Norway; Trondheim, Norway; Between Oslo and the Swedish border	Archive; Research Centre; Archive	Ryfylke Museum (Folk Music Archive for Rogaland); Agder folkemusikk- og folkedansarkiv (Agder Folk Music and Dance Archive); Archive of south and north Odal	Province; Region; Region	Rogaland; Western and Eastern Agder; South and North Odal
e10	Graff, Ola. "The North Norway Folk Music Collection at the Tromsø Museum: The Foremost Archive of Lapp (Sami) Music." <i>Fontes Artis Musicae</i> 51, no. 2 (2004): 237–42. <a href="http://www.jstor.org/stable/23510554">http://www.jstor.org/stable/23510554</a> .	2004	Journal article	Nordnorsk Folkemusikk-samling (North Norway Folk Music Collection)	Tromsø, Norway	Museum	The Tromsø Museum, University of Tromsø	Region	Nordland, Troms, and Finnmark Counties, Norway
e11	Haight, Lana. "U of S Library Safeguards Province's Musical Past." <i>Star-Phoenix</i> , January 2006.	2006	Media	Saskatchewan Music Collection	Saskatoon, SK, Canada	Academic library	University Library, University of Saskatchewan	Province	Saskatchewan, Canada
e12	Siddiqui, Tabassum. "Rockin' out in the Stacks." <i>The Globe and Mail</i> , October 2006.	2006	Media	Toronto Music Collection	Toronto, ON, Canada	Public library	Toronto Public Library	Region	Toronto, ON and area
e13	Simpson, Ethel C. "From the Archives." <i>Arkansas Historical Quarterly</i> 65, no. 3 (2006): 302–3.	2006	Journal article	John Quincy Wolf Folklore Collection	Batesville, AR, United States	Research centre	Regional Studies Center, Lyon College	Region	The Ozarks, United States
e14	Straub, Jeanie. "Build a Local Music Collection @ Your Library." <i>Colorado Libraries</i> 32, no. 2 (2006): 33–36.	2006	Journal article	The Parker Local Music Collection	Parker, CO, United States	Public library	Parker Library	State	Colorado, United States
e15	Wengström, Christina. "The X-Files – the Role of Libraries and Archives vs. Local Music. The Gävle Example." IAML/IAMIC/IMS Conference, Göteborg, Sweden, 11–12 June 2006.	2006	Conference abstract	Musikhuset	Gävle, Sweden	Music library	Gävle musikbibliotek	Municipality	Gävle Municipality, Sweden
e16	Belford, Richard. "Building a Regional Music Collection: The Saskatchewan Experience." <i>CAML Review / Revue de l'ACBM</i> 35, no. 1 (April 2007): 19–22. <a href="http://caml.journals.yorku.ca/index.php/caml/article/view/2753">http://caml.journals.yorku.ca/index.php/caml/article/view/2753</a> .	2007	Journal article	Saskatchewan Music Collection	Saskatoon, SK, Canada	Academic library	University of Saskatchewan	Province	Saskatchewan, Canada



Table 2 continued

e17	Boston (USA) Public Library Offers Downloadable Local Music." <i>Managing Information</i> 14, no. 7 (2007): 12–13.	2007	Magazine article	Boston Public Library Download Collection	Boston, MA, United States	Public library	Boston Public Library	City	Boston, MA, United States
e18	Chang, Jim H Y. "Saving Local Music From Oblivion: The Hong Kong Music Collection at the Hong Kong Central Library." <i>Fontes Artis Musicae</i> 55, no. 3 (2008): 495–511. <a href="http://www.jstor.org/stable/23512500">http://www.jstor.org/stable/23512500</a> .	2008	Journal article	The Hong Kong Music Collection	Hong Kong, China	Public library	Hong Kong Central Library	Territory	Hong Kong, China
e19	Steen, Siren. "On Papers Turned Yellow and MP3 - Preserving and Presenting Local Music." IAML Conference Naples, Italy, 41–42, 2008.	2008	Conference abstract		Bergen, Norway	Public library	Bergen Public Library		Norway
e20	Vallier, John. "Sound Archiving Close to Home: Why Community Partnerships Matter." <i>Notes</i> 67, no. 1 (2010): 39–49. <a href="https://doi.org/10.1353/not.2010.0038">https://doi.org/10.1353/not.2010.0038</a> .	2010	Journal article	Archiving Filipino American Music in Los Angeles (AFAMILA) and Gospel Archiving in Los Angeles (GALA); Puget Sounds: Documenting Music Culture Close to Home	Los Angeles, CA, United States; Seattle, WA, United States	Academic library	University of California, Los Angeles; University of Washington	City; Region	Los Angeles, CA, United States; Puget Sound, WA, United States
e21	Doi, Carolyn, and Karim Tharani. "Digital Heritage: Preserving and Sharing Saskatchewan's Music." IAML Conference Montreal, Canada, 22–27 July 2012.	2012	Conference abstract	Saskatchewan Music Collection	Saskatoon, SK, Canada	Academic library	University of Saskatchewan	Province	Saskatchewan, Canada
e22	Foley, Catherine. "The Notion and Process of Collecting, Recording and Representing Irish Traditional Music, Song and Dance: The Muckross House Collection." In <i>Ancestral Imprints: Histories of Irish Traditional Music and Dance</i> , edited by Therese Smith. Cork: Cork University Press, 2012. 107–17.	2012	Book chapter	Muckross House Collection of Irish Traditional Music, Song and Dance	Killarney National Park, County Kerry, United Kingdom	Museum	Muckross House	County	County Kerry, United Kingdom
e23	Moyer, Matthew. "Music Is Up-to-Date in Iowa City." <i>Library Journal</i> 137, no. 18 (2012): 51–51.	2012	Journal article	Local Music Project	Iowa City, IA, United States	Public library	Iowa City Public Library	City	Iowa City, IA, United States
e24	Winling, Priscilla. "Bringing the Local Music Scene to the Public Libraries Network of Strasbourg: A Live Collection." <i>Fontes Artis Musicae</i> 59, no. 2 (2012): 127–33. <a href="http://www.jstor.org/stable/42765570">http://www.jstor.org/stable/42765570</a> .	2012	Journal article	Alsace Records Collection	Strasbourg, France	Public library	Strasbourg public library network	Region	Alsace, France

e25	Xu, Jian. "A Digitization Project on Dongjing: Redefining Its Concept and Collection." <i>Microform &amp; Digitization Review</i> 41, no. 2 (2012): 83–86. <a href="https://doi.org/10.1515/mir-2012-0009">https://doi.org/10.1515/mir-2012-0009</a> .	2012	Journal article	Dongjing materials	Guangzhou, China	University department	Sun Yat-sen University	Province	Yunnan Province, Southwest China
e26	Krzyzanowski, Thomas. "Making Noise: Toronto Public Library's Local Music Project." <i>CJML Review / Revue de l'ACBM</i> 41, no. 1 (2013): 11–14. <a href="http://caml.journals.yorku.ca/index.php/caml/article/view/36610">http://caml.journals.yorku.ca/index.php/caml/article/view/36610</a> .	2013	Journal article	Local Music Collection	Toronto, ON, Canada	Public library	Toronto Public Library	Region	Toronto, ON and area
e27	Luyk, Sean. "Scene but Not Heard: Collecting Local Music." <i>CJML Review / Revue de l'ACBM</i> 41, no. 1 (2013): 22–33. <a href="http://caml.journals.yorku.ca/index.php/caml/article/view/36612">http://caml.journals.yorku.ca/index.php/caml/article/view/36612</a> .	2013	Conference abstract	Edmonton Music Collection	Edmonton, AB, Canada	Academic library	University of Alberta Libraries	City	Edmonton, AB, Canada
e28	Luyk, Sean. "Scene but Not Heard: Collecting Local Music." <i>CJML Review / Revue de l'ACBM</i> 41, no. 1 (2013): 22–33. <a href="http://caml.journals.yorku.ca/index.php/caml/article/view/36612">http://caml.journals.yorku.ca/index.php/caml/article/view/36612</a> .	2013	Journal article	Edmonton Music Collection	Edmonton, AB, Canada	Academic library	University of Alberta Libraries	City	Edmonton, AB, Canada
e29	Smart, Amy. "Library Project Brings Local Music to Your Ears: Five-Hundred CDs Span Rock, Blues, Classical, Jazz, Folk and Many Other Genres." <i>Times-Colonist</i> . July 2013.	2013	Media	Local Music Collection	Victoria, BC, Canada	Public library	Victoria Public Library	Region	Vancouver Island, BC, Canada
e30	Himel, Sandra M., and Lance R. Chance. "Developing Regional Heritage Music Collections." In <i>Bringing the Arts into the Library</i> , ed. Carol Smallwood, 87–96. Chicago: American Library Association, 2014.	2014	Book chapter	Cajun and Creole Music Collection	Lafayette, LA, United States	Academic archive & special collections	Edith Garland Dupre Library at the University of Louisiana at Lafayette	Region	South Louisiana, United States
e31	Leung, Colette, and Sean Luyk. "Oil Shows, Rodéos, and UFOs: The Walder G. W. White Sheet Music Collection at the University of Alberta Libraries." IAML Conference Antwerp, Belgium, 13–18 July 2014.	2014	Conference abstract	Walder G. W. White Sheet Music Collection	Edmonton, AB, Canada	Academic library	University of Alberta Libraries	Region	Prairies provinces (AB, SK, MN), Canada
e32	Wanser, Jeff. "Collecting and Collaborating to Build Community: The Evolution of a Local Music Collection at a Small Liberal Arts College Library." <i>Technical Services Quarterly</i> 31, no. 4 (2014): 332–57. <a href="https://doi.org/10.1080/07317131.2014.908586">https://doi.org/10.1080/07317131.2014.908586</a> .	2014	Journal article	Northeast Ohio Music Initiative (NEOMI)	Hiram, OH, United States	Academic library	Hiram College Library	Region	Northeast Ohio, United States

Table 2 continued

c33	Daniels, Caroline, Heather Fox, Sarah-Jane Poindexter, and Elizabeth Reilly. "Saving All the Freaks on the Life Raft: Blending Documentation Strategy with Community Engagement to Build a Local Music Archives." <i>The American Archivist</i> 78, no. 1 (2015): 238-61. <a href="https://doi.org/10.17723/0360-9081.78.1.238">https://doi.org/10.17723/0360-9081.78.1.238</a> .	2015	Journal article	Louisville Underground Music Archive (LUMA)	Louisville, KT, United States	Academic archive & special collections	University of Louisville Libraries	City	Louisville, KT, United States
c34	Doi, Carolyn. "Local Music Collections: Strategies for Digital Access, Presentation, and Preservation—A Case Study." <i>New Review of Academic Librarianship</i> 21, no. 2 (2015): 256-63. <a href="https://doi.org/10.1080/13614533.2015.1022663">https://doi.org/10.1080/13614533.2015.1022663</a> .	2015	Journal article	Saskatchewan Music Collection	Saskatoon, SK, Canada	Academic library	University of Saskatchewan	Province	Saskatchewan, Canada
c35	Hankel, Guy. "Setting the Stage for a Local Music Collection: The Yahara Music Library." In IAML/JMS Conference New York, NY, 21-26 June 2015.	2015	Conference abstract	The Yahara Music Library	Madison, WI, United States	Public library	Madison (WI) Public Library	City	Madison, WI, United States
c36	Jasper, Catherine. "Listen Local at Deschutes Public Library." <i>OLA Quarterly</i> 20, no. 4 (February 2015): 5-6. <a href="https://doi.org/10.1093/ola/qlt017">https://doi.org/10.1093/ola/qlt017</a> .	2015	Journal article	Listen Local	Deschutes, OR, United States	Public library	Deschutes Public Library	Region	Central Oregon, United States
c37	Reilly, Elizabeth E. "Over My Dead Body: When Your Local Music Archive Meets Donor Resistance." Society of American Archivists (SAA) Meeting, 2015.	2015	Conference presentation	Louisville Underground Music Archive (LUMA)	Louisville, KT, United States	Academic archive & special collections	University of Louisville	City	Louisville, KT, United States
c38	Sperounes, Sandra. "Library Puts out a Call for Musicians; Artists' Work Will Feature on New Music Database, a Canadian First." <i>Edmonton Journal</i> . January 2015.	2015	Media	Capital City Records	Edmonton, AB, Canada	Public library	Edmonton Public Library	City	Edmonton, AB, Canada
c39	Ward, Jennifer. "Announcing the New Orleans Indie Music Digital Collection." IAML-L, 29 September 2015.	2015	Listserve	New Orleans Indie Music Digital Collection	New Orleans, LA, United States	Academic library	Tulane University	City	New Orleans, LA, United States
c40	Wittmeier, Brent. "Local Library Unveils Music Sharing Site; Capital City Records Puts Focus on Tunes with Edmonton Roots." <i>Edmonton Journal</i> . August 2015.	2015	Media	Capital City Records	Edmonton, AB, Canada	Public library	Edmonton Public Library	City	Edmonton, AB, Canada
c41	Bell, Mike. "Calgary Public Library and CJSW Partner to Make Local Music History Accessible." <i>Calgary Herald</i> . May 2016.	2016	Media	Calgary Local Music Library	Calgary, AB, Canada	Public library	Calgary Public Library	City	Calgary, AB, Canada

c42	Roe, Jon. "Check out Local Music at the Calgary Public Library with CJSW's Mobile Local Music Library." <i>Calgary Herald</i> . May 2016.	2016	Media	Calgary Local Music Library	Calgary, AB, Canada	Public library	Calgary Public Library	City	Calgary, AB, Canada
t43	Caw, Tom. "Introducing Rabble: Working with Libraries to Share Local Music Online." MLA-L, 2014.	2014	Listserv	n/a	n/a	n/a	n/a	n/a	n/a
t44	Epstein, Dena J. "On Collecting Materials for Local Music Histories." <i>Notes</i> 24, no. 1 (November 1967): 18-21. <a href="https://doi.org/10.2307/894777">https://doi.org/10.2307/894777</a> .	1967	Journal article	n/a	n/a	n/a	n/a	n/a	n/a
t45	Hathaway, Edward W. "Developing a State Archive of Local Music Materials." <i>Notes</i> 45, no. 3 (March 1989): 483-483. <a href="https://doi.org/10.2307/940799">https://doi.org/10.2307/940799</a> .	1989	Journal article	n/a	n/a	n/a	n/a	n/a	n/a
t46	Anderson, Rick. "The World-Music Web: Using the Internet to Find Regional and Ethnic Recordings." <i>The Acquisitions Librarian</i> 15, no. 29 (2003): 3-12. <a href="https://doi.org/10.1300/J101v15n29">https://doi.org/10.1300/J101v15n29</a> .	2003	Journal article	n/a	n/a	n/a	n/a	n/a	n/a
t47	Spivacke, Harold. "The Collection of Musical Material of Local Interest." <i>Notes</i> 8 (November 1940): 49-54. <a href="https://doi.org/10.2307/890939">https://doi.org/10.2307/890939</a> .	1940	Journal article	n/a	n/a	n/a	n/a	n/a	n/a
t48	Colvin, Jenny, and Matt Snyder. "Re: Local Music Collections." MLA-L, 24 January 2007.	2007	Listserv	n/a	n/a	n/a	n/a	n/a	n/a
t49	Cockburn, Brian, and Tom Moore. "Re: Local Musician Collections." MLA-L, 10 September 2010.	2010	Listserv	n/a	n/a	n/a	n/a	n/a	n/a
t50	Cockburn, Brian, John Vallier, Cate Gerhart, and Priscilla Winling. "Re: Local Musicians Collections." MLA-L, 8 June 2010.	2010	Listserv	n/a	n/a	n/a	n/a	n/a	n/a

- What are the theoretical frameworks used to describe professional practises?
- How do collection managers define local music?
- What collection development strategies are applied?
- What collection management strategies are applied?
- What strategies for access are applied?
- What digital tools are used?
- What challenges do collection managers face?
- What goals are identified for future development?

A research assistant conducted initial line-by-line analysis and coding from October 2016 to February 2017. This was followed by secondary coding and revision by the author from March to June 2017. New categories were added and definitions revised throughout the entire coding process. The final coding structure includes four categories that grow out of the considerations for managing local music collections: *Collection Development*, *Collection Management*, *Access*, and *Context*. Twenty-one subcategories are identified within these overarching categories. (See Appendix B for the complete codebook including categories, subcategories, and definitions.) In the following section, sources referenced in square brackets correspond to the list of reviewed sources in Table 2: tabular analysis<sup>15</sup>.

### *Collection Development*

*Collection Development* is a pervasive category within the literature, in 88 percent (n = 44) of the reviewed sources. Five subcategories are identified: collection scope, how to identify and select local music, tactics for acquiring local music, where to purchase local music, and challenges encountered during collection development. While some of the aspects of the *Collection Development* category are focused on practical issues, it also points to the broader significance of local music and its connections to community development.

The way that collection managers define the scope of local music collections varies greatly. Limitations related to geographic area almost always come up when discussing local music collections in the literature, but the types of geographic areas used to define local music collections differs from case to case. Most collections are limited by boundaries of existing provinces, states, regions, territories, or cities. Others are more fluid as in the Toronto Public Library's Local Music Collection that features artists "working in and around the Toronto area", but does not provide a clear definition as to what that area includes<sup>16</sup>.

Other aspects of scope include time frames, types of musical activity, or musical genres. Time frames may be used to consider whether collecting should be retrospective or forward facing. An example of a retrospective time frame is evident in a report of the Muckross Research Library in Killarney National Park, Ireland, which includes works by "musicians, singers and stepdancers practising in Kerry from the 1930s until the 1980s"<sup>17</sup>.

15. References are made in-text using alphanumeric IDs in square brackets. References that are case studies begin with "c", while references that are discussions of theory or generalisable strategies for working with local music collections start with "t" (e.g., [t35, c10]).

16. Thomas Krzyzanowski, "Making Noise: Toronto Public Library's Local Music Project", *CAML Review / Revue de l'ACBM* 41, no. 1 (2013): 11, <http://caml.journals.yorku.ca/index.php/caml/article/view/36610>, accessed 15 October 2018

17. Catherine Foley, "The Notion and Process of Collecting, Recording and Representing Irish Traditional Music, Song and Dance: The Muckross House Collection", in *Ancestral Imprints: Histories of Irish Traditional Music and Dance*, ed. Therese Smith (Cork: Cork University Press, 2012), 115.



In cases such as these, identifying and locating historical music materials is increasingly important. Limits on the types of musical activity within scope statements may include evidence of both places and people. Activities that happened in specific venues may include theatres, concert halls, churches, etc. [c20, p. 45; t47, p. 50]. Scope statements may also include the activity of individuals (e.g., musician, composer, or music researcher) [c6, p. 13; c25, p. 84]. They often also include activities of musical groups (e.g., cultural, community, ensembles or societies) [c20, p. 46; t45, p. 486; t47, p. 50]. Music genres are also mentioned frequently in scope statements, with popular music and traditional music appearing most often [c14, p. 33; c18, p. 497; c24, p. 130; c26, p. 11]. While many collections feature one type of music, others attempt to document the full breadth and depth of local music scenes. Local music collections may therefore contain diverse examples of local music as in the Iowa City Music Project that includes “children’s records, more punk, some metal, some electronic, some church music, even some bawdy medieval songs”<sup>18</sup>.

Finally, collection scope statements often include reference to a mixture of material types. Sound recordings are mentioned most frequently, with printed music and ephemera discussed regularly as well. Authors often remark on the complexity of local music collections due to the presence of such a range of material types. This sentiment is captured in a description of the Cajun and Creole Music Collection at the University of Louisiana Library:

This expanding collection of primary and secondary resources includes commercial and non-commercial recordings, published and unpublished research materials, as well as unique and/or rare archival materials. The [collection has] two components, an archival collection and a public listening collection<sup>19</sup>.

It is rare to find uniformity in definitions of what makes something “local”. Because of the transient lifestyle of many musicians, and the many ways in which music can refer to a location, collectors sometimes struggle with whether materials might fit the collection at all:

Materials in all formats with an Edmonton connection are in scope, including recordings of musicians and groups active in the region, music with an Edmonton connection in its subject matter, scores of Edmonton composers, writings about musical life in Edmonton, and other printed materials about Edmonton music . . . In determining which materials should be included in the collection, the biggest difficulty is when a musician leaves the Edmonton area and establishes their career somewhere else (or conversely, when a musician who records or performs primarily in Edmonton is based elsewhere)<sup>20</sup>.

Another challenge of the collection development process is how collection managers come to be aware of activity in local music scenes and how to identify content to add to the collection. “Do It Yourself” (DIY) models of music production and distribution make it difficult to discover local music in the first place. Richard Belford describes the challenges collection managers face due to historical music publication practises:

18. Matthew Moyer, “Music Is Up-to-Date in Iowa City”, *Library Journal* 137, no. 18 (2012): 51, <http://cyber.usask.ca/login?url=http://search.proquest.com/docview/1124770792?accountid=14739>, accessed 15 October 2018.

19. Sandra M. Himel and Lance R. Chance, “Developing Regional Heritage Music Collections”, in *Bringing the Arts into the Library*, ed. Carol Smallwood (Chicago: American Library Association, 2014), 89.

20. Sean Luyk, “Scene but Not Heard: Collecting Local Music”, *CAML Review / Revue de l'ACBM* 41, no. 1 (2013): 31, <http://caml.journals.yorku.ca/index.php/caml/article/view/36612>, accessed 15 October 2018.



[M]any of the performers of long ago did not have distribution contracts, and in many cases had simply paid to have their music recorded by the equivalent of a vanity press for sound recordings, and then sold them to their friends and families, or at dances and concerts. These are especially hard to track down, and usually turn up in basements or on family farms<sup>21</sup>.

Not limited to historical music, current models of music distribution also present challenges for collection managers. Contemporary artists are increasingly pursuing independent music distribution models such as artist-run online stores (e.g., Bandcamp) and sales at live concerts as opposed to distribution through music labels and vendors [c28, p. 26; c34, p. 257]. In this online distributed model, acquisition of musical material is made more challenging if not impossible due to content which has already being exclusively licensed by large distributors such as iTunes or Amazon that forbid institutional purchasing or use<sup>22</sup>.

Artistic communities are often a good source for music acquisitions, and the health of the institution's relationship with the broader musical community may impact the ability of the library to obtain local music materials. As stated by Caroline Daniels (quoting Finn), "groups traditionally under-represented in the archives, or whose stories have not been part of the official narrative, may be reluctant to give their materials to 'mainstream' archives"<sup>23</sup>. Community outreach and collaboration are often mentioned in the literature as a method for overcoming distrust of the systems of marginalisation and oppression that exist within heritage institutions. Daniels describes the harmful practises previously undertaken by the library as a "distrust [that] grew out of a perception that UCLA researchers conducted 'drive-by' research, taking cultural information from the community without giving anything back". She cites "dual affiliation" in the local musical community and collecting institution as a starting place for building trust<sup>24</sup>. Authors identify members of the local musical communities as sources of both what to collect, and how to collect it. Sandra M. Himel identifies a long list of participants that can help with both "guidance and information" pertaining to collections activities in order to "learn about new releases, rare and out-of-print recordings, and sources for acquiring these"<sup>25</sup>. Similarly, partnerships with local music organisations, industry, businesses, or other cultural heritage institutions can serve to inform the collection manager about local music [c9, p. 77; c12; c26, p. 33]. Collaborative and community-based information gathering is discussed throughout the literature as a method for identifying local music. Managers may solicit collection suggestions from library patrons, staff, and communities [c14, p. 34; c20, p. 46]. Or, they may rely on local media to track the activity in local music scenes [c6, pp. 12–13; c10, p. 239; c14, p. 34; c33, p. 342; c42; t44, p. 21; t45, p. 488].

Authors identify many means of purchasing and acquiring local music, often working with non-traditional library vendors. Online purchases through virtual stores, record

21. Richard Belford, "Building a Regional Music Collection: The Saskatchewan Experience", *CAML Review / Revue de l'ACBM* 35, no. 1 (2007): 20, <http://caml.journals.yorku.ca/index.php/caml/article/view/2753> accessed 15 October 2018.

22. Judy Tsou and John Vallier, "Ether Today, Gone Tomorrow: 21st Century Sound Recording Collection in Crisis", *Notes* 72, no. 3 (2016): 461–83, doi:10.1353/not.2016.0041.

23. Caroline Daniels, et al., "Saving All the Freaks on the Life Raft: Blending Documentation Strategy with Community Engagement to Build a Local Music Archives", *The American Archivist* 78, no. 1 (2015): 245, doi:10.17723/0360-9081.78.1.238.

24. *Ibid.*, 246.

25. Himel and Chance, "Developing Regional Heritage", 91.

labels, or vendors (Amazon, eBay, etc.) are mentioned frequently [c14; c16; c32; t46]. Some institutions have also found that they already hold local music materials in existing collections. In these cases, the local music collection serves to pull these materials together, physically or virtually [c32; t45]. Many authors discuss the process of working with individual artists, collectors, communities, or musical organisations to solicit materials to add to the collection. Donations of local music materials are a popular way for institutions to build and grow collections. These may present opportunities, but come with unique challenges:

We asked for donations of albums . . . and we got over 600 albums donated. So we had musicians donate things, people who run labels, and people who didn't have music but they sent us show posters and tickets from old concerts they'd been to—it was very overwhelming<sup>26</sup>.

Key strategies for donor engagement include the need for flexibility, patience, and strong relationship building. Elizabeth E. Reilly advises “when trying to document a local music community that consists of non-traditional donors, many who are in the prime of their lives, it's important to have patience. We have come to appreciate that we must operate on donors' timelines. And hopefully the hard work we do now will pay off down the road”<sup>27</sup>.

Engaging with the community also happens through projects like crowdsourcing and collective information gathering. The Edmonton Public Library *Capitol City Records* project encourages fans to donate digitised gig posters and share memories of local venues<sup>28</sup>. Such methods of information collecting point both to the need to engage the public and to conceive of creative ways to find and collect unknown or hidden materials. Several local music collection projects now focus on acquiring rights to digital content, such as the Edmonton Public Library, Iowa City Music Project, and Deschutes Public Library [c23; c36; c40].

Almost every author addresses the *Collection Development* category in the reviewed literature. The variations found in collection scope statements demonstrate the lack of uniformity when it comes to what types of local music materials are collected. Collecting attitudes must remain fluid and responsive, and collection managers should integrate with local communities to build rapport and trust. As new technologies emerge, and as the practises of local music communities evolve, so too should institutional collection practises. This flexible approach to collection development will lead to richer collections that can capture the full range of material types, formats, and subject areas that arise out of local music histories.

### Management

Discussion of local music collection management appears in 66 percent (n = 33) of the sources. The five identified subcategories touch on practical considerations for funding,

26. Mike Bell, “Calgary Public Library and CJSW Partner to Make Local Music History Accessible”, *Calgary Herald*, May 2016, <http://calgaryherald.com/entertainment/music/calgary-public-library-and-cjsw-partner-to-make-local-music-history-accessible>, accessed 15 October 2018.

27. Elizabeth E. Reilly, “Over My Dead Body: When Your Local Music Archive Meets Donor Resistance”, 2015, <https://works.bepress.com/elizabeth-reilly/8/>, accessed 15 October 2018.

28. Sandra Sperounes, “Library Puts out a Call for Musicians; Artists' Work Will Feature on New Music Database, a Canadian First”, *Edmonton Journal* 29, January 2015, <http://cyber.usask.ca/login?url=http://search.proquest.com/docview/1649376123?accountid=14739>, accessed 15 October 2018.

human resources, space, processing, and legal issues. The *Management* and *Collection Development* categories are closely related and both address practical aspects of handling collection materials.

Authors mention many strategies for how to secure funds to establish, run, or maintain access to local music collections. Identified funding sources include governments [c4, p. 32; c9, p. 72], community-based individuals or organisations [c2, p. 19; c5, p. 98; c6, p. 13; c14, p. 33; c22, p. 109; c42], institutions [c6, p. 13; c14, p. 33; c32, p. 342; c34, p. 257; t45, p. 487; t49], and grants [c9, p. 72; c20, 44; c30, p. 88; c41; t45, p. 492; t47, p. 53]. In practise, a combination of funding sources is usually needed to ensure collections are managed comprehensively and kept current. Securing adequate funding is identified as a challenge by many authors. Deficiencies in funding leads to gaps in the collection, unfinished projects, or delays in workflows [c2, p. 21; c25, p. 85; c29; c36, p. 5; c38; t45, p. 488]. Funding is often discussed alongside staffing in the literature. Jeff Wanser mentions that work related to management of local music collections is regularly done “off the clock, taking personal time on weekends to visit stores and sales, which may be onerous or impossible for some library staff”<sup>29</sup>. Staffing solutions for running local music collections include appointing directors, librarians, archivists, curators, staff, student workers, and volunteers. The literature shows that it is beneficial to hire collection managers or workers who have some subject specialisation, are a part of the local music community [c4; c9, p. 76], or have experience with grant writing [c30, p. 89]. These skills align with other narratives in the literature related to funding challenges and community engagement. Many local music collections also operate with administrative oversight. Different configurations are discussed including consultation with advisory boards, administrative units, and institutions. Discussions of administrative oversight are treated with both positive and negative perspectives in the literature. Administrative input is seen as helpful when used to facilitate decision-making processes and to obtain insight into community needs and structures:

The advisory board . . . helped shape the types of materials we sought. For example, they confirmed that business records, whether of bands, record labels, record stores, or venues, would be helpful to academic historians in the future, even if they are of low value to community members who might be more interested in materials relating to events and performances. The board has also helped to finalise the project logo and assists with making potential donor contacts. Some board members have already donated their own materials<sup>30</sup>.

On the other hand, some of the challenges of working with administrators and administrative boards include lags in response times, and preconceived ideas about the lack of value in collecting or preserving local music [c37, s34; t45, p. 484].

Sufficient and appropriate space to process, store, and provide access to local music collections is important because it can affect the usefulness and accessibility of resources. A variety of configurations for how and where to store local music collections include: archives [c3], special collections [t48], closed-stack storage [c10, p. 238; c34, p. 257], separated collections [c34, p. 257; t45, p. 486; t49], and integration with general collections [c32, p. 337; c41; t45, p. 485; t49]. As there are other methods for distinguishing local

29. Jeff Wanser, “Collecting and Collaborating to Build Community: The Evolution of a Local Music Collection at a Small Liberal Arts College Library”, *Technical Services Quarterly* 31, no. 4 (2014): 342, doi:10.1080/07317131.2014.908586.

30. Daniels et al., “Saving All the Freaks”, 247–48.

music collections (e.g., metadata, or in online collections, etc.), it is not always necessary to physically separate the local music collection. Many institutions have decided to implement specialised handling and processing for local music materials. Attaching stickers, labels, or information cards to local music items is a popular method to distinguish them from the larger collections [c32, p. 342]. In some cases, physical items sit alongside relevant information about the artist or year of release [c41; c42].

Navigating legal issues is regularly necessary when collecting local music, especially when acquiring digital content, copying and sharing content, and providing access in online environments. Institutions are increasingly drafting contracts to buy digital content directly from artists and, in some cases, negotiate streaming access rights [c7, p. 368; c23]. Authors report many challenges and barriers when going through the rights negotiation process. Moyer identifies rights ownership as one of the obstacles:

Sadly, a few higher-profile musicians didn't own the rights to their own recordings. They referred me to their record company, which wanted nothing to do with the project. That, of course, makes sense, as this model completely cuts out the record companies. I'm still trying to lease some live show from some of these people<sup>31</sup>.

Instead of dealing with negotiation rights to full digital files, some institutions are instead opting to provide short samples of the sound files to adhere to copyright guidelines [c34], or to avoid purchasing digital content altogether [c11]. Having access to a legal team can assist collection managers when developing contracts, donor agreements, and generally with copyright decisions.

The *Collection Management* category deals primarily with practical and logistical aspects of local music collections. Adequate funding, staffing, and spaces are crucial to complete other collection activities both comprehensively and efficiently. The success of many projects relies on the stability of these resources over time.

### *Access*

With the advent of online access and digital collection development, the ways institutions conceive of use and access are evolving. At the same time, many items in local music collections are of a historical or archival nature and preservation is a key motivation for collecting local music. The *Access* category appears in 84 percent (n = 42) of sources. Sub-categories include metadata, use, promotion and outreach, online access, and challenges.

While physical processing was mentioned previously as a method to distinguish physical materials in local music collections, metadata is more frequently used to distinguish local music materials within the context of a larger collection. There are various options to enhance catalogue records including adding series notes [c16, p. 21; c28, p. 32], local subject headings [c24, p. 130; c30, 92; t44, p. 20; t45, p. 486], and adding name fields [c14, p. 34]. Some institutions add biographical content, links to digital surrogates, information in a notes field, or keywords [c10, p. 238; c16, p. 21; c30, p. 92; c32, p. 337; c34, p. 261]. Some of the literature discusses manual methods of classification such as cards or finding aids, though these examples are not widespread [c4, p. 34; c10, p. 238].

Predictably, discussions of access to local music collections in online environments are occurring more frequently in the literature. Of the twenty-eight sources that address

31. Moyer, "Music Is Up-to-Date", 51.

online access, most (67.86 percent [19]) were published after 2010. Hathaway's 1989 article is the first of the reviewed sources to mention online access, where he describes an "on-line union catalogue<sup>32</sup> and development of a computer-generated index of the collection:

At this writing, the staff of the Wisconsin Music Archives has indexed most of the collection's local sheet music using the PC-File indexing program on a microcomputer. Computer-based indexes are easy to create, access, supplement, and correct. The librarian can shape an index to fit both the collection itself and the perceived needs of patrons<sup>33</sup>.

Since Hathaway's publication, online access to local music collections has increased considerably. Strategies for providing collection access in the online environment include: digital downloads [c17, p. 12–13; c23, p. 51; c35; c36, p. 5], maintaining a dedicated local music Web page [c10, p. 238; c13, p. 302; c34, p. 257; s37, p. 5], access to streaming audio [c7, p. 369; c24, p. 131; c34, p. 262; c35; s30; c38; c40;], and development of online indices and databases [c3; c7, p. 368; c8, p. 485; c10, p. 238; t45, p. 491]. Many authors mention plans to build digital collections [c11; c21; c22, p. 109; c23; c31; c38; c39], or to implement digitisation projects as a way to expand access to collection materials [c7, p. 368; c8, p. 485; c20, p. 45; c22, p. 116; c25, p. 85; c30, p. 95; c34, p. 257]. Projects that aim to curate information about local music and local music collections are also increasing. Authors discuss various strategies such as the integration of linked data [c31], crowdsourcing data [c38; t49], and acquisition of born digital materials [c28, p. 27; c32, p. 338; c35].

Social media sites and online platforms serve to inform the wider community about local music collections, and to connect users more seamlessly to content. When used for outreach and engagement, online engagement allows libraries the opportunity to build rapport and conversation with communities in a much more integrated and flexible way than ever before. Institutions are using a range of tools and interfaces to reach out to the community with the goal of building rapport and engagement; these include Facebook, Twitter, blogs, online guides, and development of collection apps and Web sites. Strategies for posting engaging content may include: sharing record reviews or artist bios, showcasing new collection materials, promoting events, posting calls for donations, and featuring guest writers [c14, p. 35; c24, p. 130; c26; c27, p. 32; c32, p. 344; c33, p. 249]. Caroline Daniels, et al. describe how they use social media to promote the LUMA collection and to build a relationship with the music community at large:

Today, the LUMA Facebook page is still the primary vehicle for LUMA outreach, with over 1,200 likes. We work to keep it dynamic by regularly adding links, posting calls for donations, announcing events, and adding images from the collections. We have also promoted LUMA through other Web outlets such as the University Libraries blog and Twitter accounts. . . Perhaps more important, we have received great support from other local organizations with related interests in Louisville music. Web publications Louisville MusiCulture, Louisville Hardcore, and Insider Louisville have all endorsed the LUMA project, thereby sharing their established audiences with it<sup>34</sup>.

32. Edward W. Hathaway, "Developing a State Archive of Local Music Materials", *Notes* 45, no. 3 (March 1989): 487, doi:10.2307/940799.

33. *Ibid.*, 491.

34. Daniels et al., "Saving All the Freaks", 248.

In addition to online promotion, institutions are creative when promoting local music collections online including development of collection-specific branding [c23], publishing content from the collection (e.g., in monographs, albums, catalogues, songbooks, etc.) [c4, p. 35; c7, p. 368; c9, p. 73; c10, p. 240], production of handouts (e.g., pamphlets, brochures, bibliographies, etc.) [c14, p. 35; c24, p. 130; c32, p. 344; t45, p. 490], and development of content for the media (e.g., news, radio, TV, etc.) [c10, p. 240; c16, p. 21; c20, p. 44; c24, p. 133; c30, p. 93; t45, p. 490]. Hosting community events is becoming a more common way that institutions choose to promote local music collections and engage the wider community. Ideas for events include artist talks or lectures [c4, p. 35; c18, p. 501; c20, p. 44; c24, p. 131], exhibitions and displays [c33, p. 251], live performances [c5, p. 99; c14, p. 35; c26, p. 12; c41; t49], and workshops [c26, p. 12]. Methods that allow users to view or engage with the collection materials include on-site consultation [c20, p. 47; c34, p. 257; t45, p. 491; t48; t49], offering tours of the collection [c41], mailing materials to distance users [c9, p. 73], using materials for teaching [c9, p. 73; t48], using materials for research (e.g., popular music studies, ethnomusicology, music history, etc.) [c4, p. 31; c11; c20, p. 41; c24, p. 131; c28, pp. 26–7], and circulation of collection materials [c12; c14, p. 33; c32, p. 349; c41; c42; t49].

Providing access also comes with its own set of challenges. Physical barriers may include lack of parking, low visibility, or accessibility issues [c9, p. 73; c29; c33, p. 250; c41]. Users may also experience difficulty navigating complex collection description systems [c10, p. 240; t45, p. 483]. Institutions may also experience challenges keeping up with demands for new materials [c7, p. 367; c14, p. 34; c32, p. 344]. Due to the unique nature of local music materials, cultural heritage institutions must be creative when considering how to make them available to their users. There are also many opportunities to engage with communities to build awareness around musical histories. While sources present many solutions for access and use, there is little consensus on best practises in this area due to varying community needs and expectations, the type of institution, and collection features or limitations.

### *Context*

The *Context* category arises out of conversations in the literature that make the connection between local music and local histories, musical histories, and institutional goals. As such, almost any discussion of local music collections or collecting goes hand-in-hand with the context where the work is taking place. *Context* is addressed in almost all sources (90 percent [n = 45]), and includes six sub-categories: historical practises of collecting local music, theoretical frameworks, preservation of local music materials, the significance of local music, goals for local music collections, and future directions for local music collectors. The context category has the most ties to theoretical discussion and the question of why local music collecting is of value to institutions and communities.

Several disciplinary perspectives on local music collecting arise in the literature, including music studies [c28, p. 22; c31], history [c22, p. 107; t44, 20; t47, p. 49], library collections practises [c22, p. 117], and archival practises [c33, p. 243]. One example of how this theoretical grounding may influence practises is in the *Preservation* sub-category. Many authors take the perspective that institutions should consider long-term preservation when collecting local music since items are often rare, historical, or in an alternative



or unusual format (e.g., ephemera, a/v, etc.). Work with unusual formats may lead to unique methods for describing, processing, housing, or providing access to materials. Dena J. Epstein speaks to the necessity of preserving local music ephemera, and the accompanying challenges:

Otherwise well-run libraries make no provision for the systematic preservation of ephemeral materials, which do not fit comfortably into the library's established procedures. But the flimsiness of ephemera has an inescapable consequence: if it is not collected as it appears, it is almost impossible to acquire later<sup>35</sup>.

In addition to the challenges of preserving ephemeral objects, institutions also need to consider preservation practises when managing other musical material types. One strategy for ensuring success in this endeavour is to have preservation discussions early and frequently [c10, p. 238; c16, p. 19; c18, p. 501; c30, p. 92]. In most of the reviewed sources, authors did not discuss specific preservation strategies in any detail, though most acknowledge that preserving local music materials is a valuable practise and that training in preservation practises would be beneficial [c19, pp. 41–42; c20, p. 41; c30, p. 881; t44, p. 19; t47, p. 50].

Discussions of preservation in the literature lead naturally to the topic of the significance of local music within and for the broader community. Daniels' paper on the LUMA project discusses the rationale for collecting artifacts due to their uniqueness and value for preserving musical histories. LUMA aims to document the Louisville underground music scene, which exists as a "geographically and historically singular product of the subcultural impulse, a site-specific example of the indie ethic expressed musically"<sup>36</sup>. Like many other local music collections, it aims to preserve a "distinctive music culture that has been widely influential and yet remains decidedly local . . . a music scene largely overlooked by mainstream media and academia—despite its influence on musicians"<sup>37</sup>. Daniels' discussion of the broader implications of documenting unique local music subcultures is echoed by other authors who also make connections between musical artifacts and diverse historical perspectives. These include documentation of local cultures [c16, p. 20; c20, p. 48; c22, p. 115; c25, p. 83; c28, p. 23; c33, p. 243; c34, p. 258; t44, p. 21; t45, p. 484], social histories [c1, p. 124; c16, p. 19; c31; c33, p. 243; t44, p. 21; t45, p. 484], and musical histories [c9, p. 72; c16, p. 19; c33, p. 328; c34, p. 257; t44, p. 21]. Hathaway comments on the significance of musical artifacts as unique events providing evidence of local, social, and cultural histories:

Even the musical life of outlying rural areas was often rich and significant. When people have to perform musical compositions themselves in order to hear them, or travel many miles into town to hear them played at the local bandshell, the cultural and social significance of music in their lives is considerable. In the age before radio and television, LP's and CD's, music was an event in itself, not mere background noise framing other activities<sup>38</sup>.

Local music collections may also serve to support, celebrate, and strengthen music communities [c36, p. 5; t45, p. 488; t47, p. 50]. Harold Spivacke speaks to the broader national significance of collecting local music materials:

35. Daniels et al., "On Collecting Materials for Local Music Histories", 20.

36. Daniels et al., "Saving All the Freaks", 241.

37. Ibid., 258.

38. Hathaway, "Developing a State Archive", 484.

When one collects musical material of only seeming local interest, it should never be forgotten that not only is a service being rendered to a given community but that, at the same time, the librarian so engaged, is preserving for all the country, the documentary evidence of one of the most important elements of our nation's culture<sup>39</sup>.

Further to seeing local music as worthy of documentation and preservation, collection managers identify narrower goals when engaging in local music collecting and collections, both inward and outward facing. Some are closely tied to meeting user needs, such as the use of local music collections to support research, learning, and teaching [c4, p. 32; c7, p. 366; c9, p. 70; c10, p. 237; c18, p. 495; c30, p. 88; t45, p. 483]. Wengström's description of the Gävle musikbibliotek speaks to one such perspective on the use of local music collections for future research needs:

In 50 years time maybe someone will want to listen to her grandma singing as she used to in her youth when she was a member of a heavy metal rock band! Will that be possible? The Music Library in Gävle, Sweden has in cooperation with the Municipal Archives recently started a project in hope that this will be so<sup>40</sup>.

Other goals are related to the better management of local music materials, such as the integration of technology [c20, p. 45; c34, p. 261; c35; c38], better storage infrastructure [c34, p. 257], or better description standards [c3]. In a few cases, the institution may also have an added goal of advocacy or visibility of the library, which they hope will attract support from donors or the broader community [c24, p. 129; c30, p. 89; c32, p. 336]. Collection managers frequently cite community building and development as a goal. Rationale for community building includes: to fully document local musical culture [c9, p. 77; c22, p. 109; c28, p. 32; c32, p. 332; t47, p. 52], to build a sense of place [c9, p. 73; c10, p. 241; c30, p. 89; c32, p. 336], and to increase the profile of local music and musicians [c17; c24, p. 129; c29].

There is much overlap between discussions of current collection goals and future planning. Commonly discussed areas for growth include public outreach, digitisation, and facilitation of research and study of collections. Many authors express intentions to continue to grow their local music collection over time. Reasons for this include documentation of new and emerging music, and retrospective "gap filling" in the collection [c7, p. 370; c18, p. 551; c24, p. 133; c32, p. 355; c33, p. 257; c40]. Institutions are considering alternative methods of collecting content, including digital purchasing, licensing agreements, live sound recordings, and oral histories. Priscilla Winling discusses how to re-frame traditional methods of collecting and user engagement:

For the future, we'd like to record these concerts and broadcast them on our website. We'd like to take a step forward in digital publishing our own original content, that people can podcast at home later at their convenience. We hope that producing media content online will help people realize how much libraries are not just about education for scholars, but also about socialization and cultural events, all free<sup>41</sup>.

39. Harold Spivacke, "The Collection of Musical Material of Local Interest", *Notes* 8 (1940): 54, doi:10.2307/890939.

40. "The X-Files – the Role of Libraries and Archives vs. Local Music. The Gävle Example," in *IAML/IAMIC/IMS Conference Göteborg, Sweden* (2006), 11–12, [http://www.iaml.info/sites/default/files/pdf/goteborg\\_abstracts.pdf](http://www.iaml.info/sites/default/files/pdf/goteborg_abstracts.pdf), accessed 15 October 2018

41. Priscilla Winling, "Bringing the Local Music Scene to the Public Libraries Network of Strasbourg: A Live Collection", *Fontes Artis Musicae* 59, no. 2 (2012): 133, <http://www.jstor.org/stable/42765570>, accessed 15 October 2018.

Working with such diverse and unique collections affords a lot of potential for growth, development, and innovation. The *Context* category brings forward considerable evidence of the question of why collecting local music in cultural heritage institutions is important and necessary. Throughout this category, we find indications of the need for strong ties to local music communities. The reasons behind this point to the sense of a collective whole: who the local community is, where they are from, what their values are, and how music and daily life are integrated.

## Discussion

Findings in this study show that institutions are documenting local music histories and developing local music collections with increasing frequency. Cultural heritage institutions are often well-positioned to archive local histories and to partner with local music communities. Institutional and local context influences all aspects of practise including collection development, management, and access. Managers should consider the local and institutional context when developing all aspects of local music collection work. Considerations for institutional resources in the form of physical or online space, collection funding, technological support, legal support, staffing, and donor support may affect what is possible when developing a local music collection. Likewise, community needs, input, and limitations may change the scope or purpose of the collection, the communication methods, and the solutions. Finally, the unique parameters of each local music scene will undoubtedly affect how each collection is developed and handled.

The findings in this paper lead to themes outlining areas of practise that collection managers should consider when developing a local music collection. A conceptual framework of these themes is presented in Figure 2.

### *Context*

The context theme addresses the environments surrounding the local music collection. Collection managers might consider multiple contexts including the definitions of local community, history of music scenes, institutional mandate, and available resources. Local communities and music scenes will provide natural definition to the area of documentation or collection. If other institutions are also engaged in collecting local music, this may influence how collecting boundaries are defined. The institutional mandate may also affect the collecting goals such as scope, purpose, and limitations. For example, public libraries may be more interested in providing access to collection materials, while academic libraries may be more focussed on preservation of rare historical materials for research purposes. Availability of institutional resources will affect whether the collection can grow or what methods may be applied when considering promotion, outreach, and access. These contexts should be considered in relation to the other themes in this framework, so that collections are relevant and useful.

### *Community*

The community theme includes subjects such as outreach, communication, and relationship building with the wider community. Institutions should consider various communities who may benefit from local music collecting including music fans, artists, composers, academics, students, teachers, local history enthusiasts, cultural groups, or online

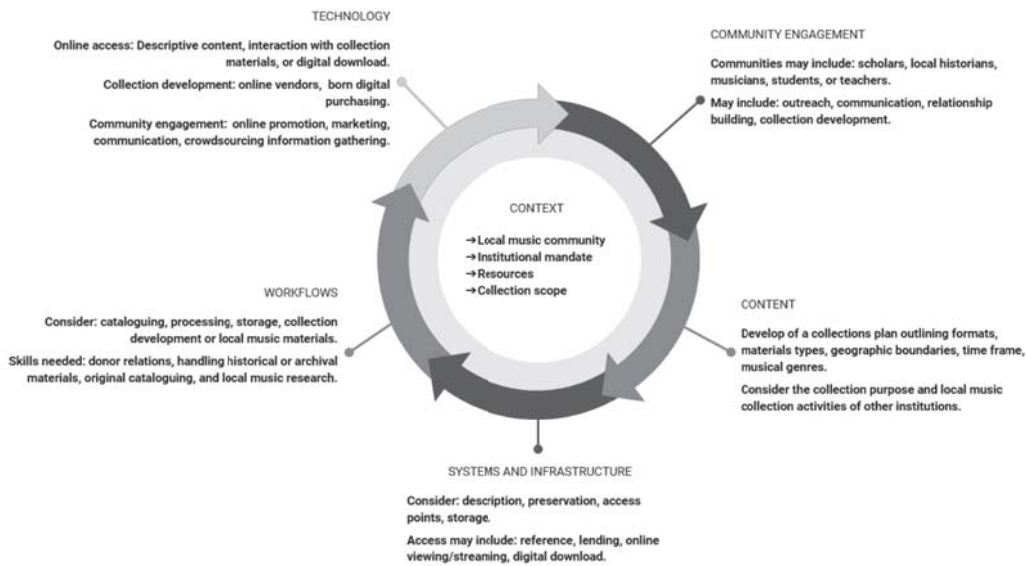


Fig. 2. Conceptual framework.

communities. Communities may self-identify (e.g., a local musical society) or be more loosely related with no formal affiliation (e.g., jazz musicians from Toronto). Appropriate methods for integrating community voices within a local music collection project may vary. One or more of these approaches may be appropriate for project planning and oversight: forming an advisory board, ongoing outreach activities, or providing support for community-led initiatives. Other roles for community members may include: project partners, sources of information about local music scenes, as connection points for acquisition of collection materials, or as end-users of the local music collections.

Building trust is crucial when considering how to build strong relationships with any community. Although, historically some communities may have a stronger relationship with the institution than others. Community members may advise not only on musical content, but also on appropriate levels of access, local histories, knowledge systems, cultural perspectives, or community needs. When working with oppressed or marginalised groups, careful consideration of existing power dynamics, systems of oppression, and ongoing injustices are critical. In some cases, communities may be hesitant to relinquish control to an outside organisation, while remaining interested in preserving their local music artefacts. A post-custodial model may address these needs because it allows communities to maintain ownership of their collections while also receiving institutional support. The Society of American Archivists defines the post-custodial model as one where “archivists will no longer physically acquire and maintain records, but they will provide management oversight for records that will remain in the custody of the record creators”<sup>42</sup>. Shannon Lucky describes the clear benefit for communities who can “manage

42. Society of American Archivists, “Postcustodial Theory of Archives”. A Glossary of Archival and Records Terminology, <https://www2.archivists.org/glossary/terms/p/postcustodial-theory-of-archives>, accessed 15 October 2018.

their collections while receiving ongoing support from institutional partners, blurring barriers between ‘mainstream’ and independent archives”<sup>43</sup>. While proposed for archival collections, this model may also hold relevance for other institutions as well. Taking a similar community-centred approach when considering local music collecting will ensure that the collection is both relevant to, and reflective of, the local music scene.

### *Content*

Local music collections are unique in large part because of their diverse contents. Local music histories are documented through a wide range of material-types and formats. Scores and musical notation provide evidence of compositional histories while community and musical narratives are documented in written monographs, articles, and oral histories and traditions. Sound recordings and films offer evidence of artists’ work and careers. Musical activities and trends in the community are documented in live recordings, media coverage, photographs, and promotional materials such as posters, leaflets, programs, advertisements, and merchandise. Activities of the music industry, bookings, and local venues are recorded through correspondence, contracts, and legal agreements.

When considering materials for inclusion, the collection manager may use a collection policy that will outline the parameters of the collection. Consider the purpose of the collection, whether it is to archive, provide access, teach, build community, or preserve local music history. Limitations on the scope of the collection will likely include geographic boundaries. In this case, the manager should consult with other cultural heritage institutions to see if local music scenes are documented elsewhere to avoid overlap or duplication of work. It is important also to consider the time frame covered by the collection, including whether acquisitions should be retrospective or forward facing. The scope statement should indicate which musical genres, scenes, or communities are documented. Scope of the collection may vary depending on the purpose and desired outcome for the local music collection project. Consulting with community and stakeholders is crucial to ensure the collection is relevant, comprehensive, and useful.

### *Workflows*

Collection managers should take time to develop workflows that will accommodate the unique material-types in local music collections. From a practical angle, incorporating historical materials in all formats requires expertise and sometimes additional staff training. Treatment of such materials may entail specialised cataloguing, processing, and storage. Likewise, the process of selecting and ingesting materials requires specific workflows for identifying, selecting, and acquiring local music materials. As donors are often a helpful source of such materials, donor relations, community connections, and legal documentation of donor agreements are often crucial when building local music collections. Collection managers may wish to develop skills in donor relations or work with a donor outreach specialist. If retrospective work is needed to build the collection, research into local music history may be necessary through interviews with community members or by more traditional research methods such as examination of music histories and historical sources.

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43. Shannon Lucky, “Digital Archiving in Canadian Artist-Run Centres”, in *Participatory Heritage*, ed. by Henriette Roued-Cunliffe and Andrea Copeland (London: Facet Publishing, 2017), 168.

### *Systems and infrastructure*

Institutions may need to develop or modify systems and infrastructures when establishing a local music collection, or when moving a local music collection to a publicly-accessible venue. All points of access should be assessed including the description of the collection, storage, preservation, and physical and online environments. While institutions may be able to apply existing descriptive schema to local music materials (e.g., MARC cataloguing records), they may also consider adding additional data to either connect materials or provide further information about the local music context. If not using an existing description schema, a newly-developed system may be necessary. The manager will need to consider how to preserve and provide access to materials. As contents of local music collections require unique treatment for preservation and access, consideration may be given to format shifting, digital preservation, and appropriate software or hardware for access and preservation.

### *Technology*

Many institutions are exploring the use of technology and digital infrastructure to enhance local music collections. Online acquisitions are often possible through artist-run sites such as personal Web sites, social media pages, or music-sharing sites or online stores such as Bandcamp or SoundCloud. Online stores and auction sites run by music labels or vendors can be used to support the identification and purchasing process. Collection managers may want to explore purchasing digital materials, which are becoming more prevalent in music distribution models. Development of contracts and licenses will become necessary in such situations. Managers may need to seek legal advice when establishing such agreements.

Online access to collection materials is possible through the description of collections and collection materials, online access to digital surrogates of collection objects, or digital downloads. The online environment provides an excellent platform to facilitate community engagement. Consider social media, Web sites, blogs, and online media platforms to promote, market, and communicate about local music collections. Cultural heritage institutions should not overlook online environments to attend community gatherings, share information, or build relationships. Collection managers may consider a distributed approach to some workflows, such as crowdsourcing collection curation, description, or information gathering.

Acknowledging limitations of digital tools and systems will help to ensure that collection materials are presented ethically and in culturally appropriate ways. Kimberly Christen reminds us that “recent digital tools aimed at sharing and exchanging cultural information are also ill-equipped to deal with the diverse social structures, cultural protocols, and histories of exploitation and exclusion of indigenous peoples globally”<sup>44</sup>. As such, digital tools or online interfaces should not be treated as a guaranteed solution to promoting or providing access to local music collections. When used with local community needs and protocols in mind, these digital systems and infrastructures will play an important role in enhancing local music collections.

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44. Kimberly Christen, “Does Information Really Want to Be Free? Indigenous Knowledge Systems and the Question of Openness”, *International Journal of Communication* 6 (2012): 24.



## Limitations

This study has several limitations including currency and multilingual representation. Sources were collected in 2016 and more recent publications on the topic of local music collections and collecting may now exist. Categories related to new technological developments and future directions for local music collections are likely to be affected by this gap in the review. This review was conducted in English, and sources on local music collecting and collections in non-English publications are not included in this study. This language limitation may account for the higher representation of collections in English-speaking countries and may mean that collection practises are more relevant to a North American audience. Translation of the search strategy into other languages would benefit a wider audience.

## Future work

The outcomes of this study have potential to support future work and research on the topic of local music collections and collecting in cultural heritage institutions. The categories and sub-categories outlined in the analysis of the literature review findings have since led to the development of a survey protocol that asks local music collectors in Canadian libraries to report more fully on current practises for collecting local music. The survey, released in May 2018, focusses on the current state of collecting in Canadian libraries.

Further collection of geo-spatial data would support a fuller understanding of the distribution and concentration of local music collection locations. Development of an online inventory or map of local music collection locations would be of use to researchers searching for local music to study, for members of the public, and for professionals considering establishing local music collections in their own institutions. Such a map could offer a visual representation of the distribution and concentrations of local music collections and the types of music cultures they document, while also acting as a directory of professional contacts to those interested in doing this work in their own institutions.

## Conclusion

Cultural heritage institutions are places where local musical histories are documented, preserved, and made accessible to the public. Prior to completion of this study, little was known about how and why publicly-accessible local music collections were built and maintained, and where they are located. Findings show concentrations of local music collections in North American and European institutions, especially in public and academic libraries.

This article presents a new conceptual framework that can be used to guide collection managers in their decision-making processes for collection establishment, maintenance, or growth. Practise may deviate from traditional collection work due to the heavy focus on community engagement, and collaborative approaches to collection development or information gathering. Digital collections and online interfaces are natural ways to broaden reach and promotion of the collection beyond a physical location. New workflows, legal agreements, and financial arrangements may be necessary when working in the online environment. Local music collections may require additional description or promotion so that users can identify materials, build understanding, and feel welcome in these institu-

tional spaces. All aspects of this work must be considered with the local context in mind. Institutions and collection managers will benefit from working closely with the community to define collection scope and to build collections responsibly.

Music is often a conduit for local cultures, lineages, histories, politics, and diversity. Institutions that collect and preserve local music must consider these narratives when approaching all aspects of management. Hans-Hinrich Theden's observations on local music collecting as a tool for community development and engagement are especially significant:

The inspiration resulting from meeting old local musicians and the possibility of rediscovering local repertoires and styles led to the desire to have a place where recordings and other material could be readily accessible in the communities they came from. . . . The most important result of the establishment of archives such as these is that the music becomes more accessible to local performers and returns to its place of origin<sup>45</sup>.

Pursuing collaborative and responsive approaches to local music collecting are key when preserving materials for future enjoyment, scholarship, and learning.

### English Abstract

Artifacts of local music scenes are increasingly being collected and documented in cultural heritage institutions such as libraries, archives, and museums. Managing local music materials requires specialisation that falls outside standard approaches to collection management. Collection managers often work independently and there is little professional literature that addresses best practises for working with local music materials. This study aims to summarise the professional practises of local music collection managers in cultural heritage institutions using a qualitative systematic review of the literature. The content of fifty scholarly and professional sources was analysed using a qualitative content analysis. Findings document the challenges and solutions for managing, preserving, and providing public access. Four overarching categories are identified: Collection Development, Collection Management, Access, and Context. The article proposes a new conceptual framework, which outlines themes pointing to the implications of this study for practise. The framework places local and institutional context at the centre of decisions related to community engagement, content, systems and infrastructure, workflows, and technology. This research has relevance to institutions, collectors, and practitioners who are interested in building or developing local music collections, working with local music communities, or supporting local musicians.

### French Abstract

De plus en plus d'artefacts sur les scènes musicales locales sont rassemblés et consignés au sein d'institutions d'héritage culturel telles que les bibliothèques, les archives ou les musées. Gérer des matériels sur la musique locale nécessite des compétences spécifiques qui sortent du champ d'approche habituel de gestion des collections. Les professionnels qui gèrent ce type de collections travaillent souvent de manière indépendante, et il existe peu d'écrits qui abordent les meilleurs pratiques. Cette étude fournit un résumé des pratiques professionnelles liées à la gestion des collections de musique locale au sein des institutions d'héritage culturel, en particulier en proposant un compte rendu qualitatif et méthodique de la littérature sur le sujet. Une cinquantaine de sources professionnelles et spécialisées ont été analysées suivant une méthode qualitative. Ces résultats documentent les défis et alimentent les solutions pour la gestion, la conservation et pour favoriser l'accès au public. On a identifié quatre catégories globales: le développement des collections, la gestion

45. Hans-Hinrich Thedens, "Local Archives as a Resource for the Living Folk Music Tradition: Recent Developments in Norway", in *Music Archiving in the World*, ed. Gabriele Berlin and Artur Simon (Berlin: Verlag für Wissenschaft und Bildung, 2002), 72, 76.

des collections, l'accès aux collections et le contexte. Cet article propose une nouvelle structure conceptuelle, qui souligne les thèmes désignant les implications de cette étude dans la pratique. La structure place les contextes locaux et institutionnels au centre des décisions relatives à l'engagement communautaire, le contenu, les systèmes et l'infrastructure, la capacité de travail, et la technologie. Ces recherches présentent un intérêt pour les institutions, les collectionneurs, les professionnels qui souhaitent construire ou développer des collections de musique locale, travailler avec des communautés de musique locale, ou soutenir des musiciens de la scène locale.

### German Abstract

Zunehmend werden von Bibliotheken, Archiven und Museen auch Gegenstände der jeweils örtlichen Musikszene gesammelt und dokumentiert. Die Verwaltung dieses lokalen Musikmaterials erfordert eine Spezialisierung, die von der gewöhnlichen Vorgehensweise beim Bestandsmanagement abweicht. Verantwortliche für solche Sammlungen arbeiten oftmals allein und können kaum auf schriftliche Best-Practice-Beispiele für die Arbeit mit lokalen Musikmaterialien zurückgreifen. Für diesen Beitrag wurde der Inhalt von fünfzig Lehrbüchern und anderen Quellen analysiert und bewertet. Die Ergebnisse beschreiben die Herausforderungen und Lösungen im Zusammenhang mit der Organisation, Bewahrung und Zugänglichmachung solcher Sammlungen. Vier allgemeingültige Kategorien wurden identifiziert: Bestandsaufbau, Bestandsmanagement, Zugang und verwandte Gebiete. Der Artikel schlägt eine neue konzeptionelle Grundstruktur vor. Sie enthält Themenstellungen, die auf in der Studie benannte Auswirkungen für die Praxis hinweisen. Diese Struktur stellt den lokalen und institutionellen Zusammenhang ins Zentrum der Entscheidungen und setzt diese in Beziehung zum Engagement in der Kommune, zum Inhalt, zu den Systemen und der Infrastruktur, zum Arbeitsablauf sowie der Technologie. Die Untersuchung ist insbesondere von Bedeutung für Institutionen, Sammler und Praktiker, die am Auf- oder Ausbau lokaler Musiksammlungen interessiert sind, mit der örtlichen Musikszene kooperieren oder örtliche Musiker unterstützen.

### Appendix A: Search Strategy

Concept 1: (local OR region\* OR province\* OR state OR city)

AND

Concept 2: (music OR song OR album OR choir OR band OR symphony OR orchestra)

AND

Concept 3: (collection OR archive)

### Appendix B: Search locations

#### Source type

Bibliographic  
databases

#### Source and date range

Library and Information Science Abstracts (1969–2016); Library Literature & Information Science Full Text and Retrospective (1980–2016); Library, databases Information Science & Technology Abstracts (1960–2016); Education Resources Information Centre (1965–2016); JSTOR; RILM Abstracts in Music Literature (1800–2016); Music Index (1970–2016); Canadian Music Periodical Index (late 1900s to 2016); ProQuest: Dissertations & Theses Global (1743–2016).

- Newspaper archives Canadian Newsstand (now Canadian Newsstream: Major Dailies (1985–2016); FACTIVA.
- Conference abstracts International Association of Music Libraries, Archives and Documentation Centres (IAML) (2006–2016); the Canadian Association of Music Libraries, Archives and Documentation Centres (CAML) (2009–2015); and the Music Library Association (MLA) (2011–2016).
- Listserv archives IAML (–13 May 2016); CAML (1996–13 May 2016); and MLA (January 2000–13 May 2016).
- Library catalogues University of Saskatchewan Library Catalogue (holdings as of 12 May 2016).
- Citation tracking Richard Belford, “Building a Regional Music Collection: The Saskatchewan Experience”, *CAML Review / Revue de l’ACBM* 35, no. 1 (1 April 2007), <http://caml.journals.yorku.ca/index.php/caml/article/view/2753>.  
 Sidney E. Berger, “What Is So Rare...: Issues in Rare Book Librarianship”, 1987, <https://www.ideals.illinois.edu/handle/2142/7513>.  
 John Connell and Chris Gibson, *Sound Tracks: Popular Music, Identity, and Place*. London; New York: Routledge, 2003.  
 Carolyn Doi, “Local Music Collections: Strategies for Digital Access, Presentation, and Preservation—A Case Study”, *New Review of Academic Librarianship* 21, no. 2 (May 2015): 256–63, [doi.org/10.1080/13614533.2015.1022663](https://doi.org/10.1080/13614533.2015.1022663).  
 Dena J. Epstein, “On Collecting Materials for Local Music Histories”, *Notes* 24, no. 1 (1967): 18–21, [doi.org/10.2307/894777](https://doi.org/10.2307/894777).  
 “Guidelines: Competencies for Special Collections Professionals” (Association of College & Research Libraries [ACRL], July 2008), <http://www.ala.org/acrl/standards/comp4speccollect>.  
 Ray Hudson, “Regions and Place: Music, Identity, and Place”, *Progress in Human Geography - PROG HUM GEOGR* 30, no. 5 (2006): 626–34, [doi.org/10.1177/0309132506070177](https://doi.org/10.1177/0309132506070177).  
 Thomas Krzyzanowski, “Making Noise: Toronto Public Library’s Local Music Project”, *CAML Review / Revue de l’ACBM* 41, no. 1 (April 2013), <http://caml.journals.yorku.ca/index.php/caml/article/view/36610>.  
 Sean Luyk, “Scene but Not Heard: Collecting Local Music”, *CAML Review / Revue de l’ACBM* 41, no. 1 (April 2013), [doi.org/10.25071/1708-6701.36612](https://doi.org/10.25071/1708-6701.36612).  
 Michael Rafferty, “Compiling a Comprehensive Local Music Archive—Some Problems”, *Local Studies Librarian* 20, no. 2 (2001): 12–13.  
 Harold Spivacke, “The Collection of Musical Material of Local Interest”, *Notes* 8 (1940): 49–54, [doi.org/10.2307/890939](https://doi.org/10.2307/890939).  
 John Vallier, “Sound Archiving Close to Home: Why Community Partnerships Matter”, *Notes* 67, no. 1 (2010): 39–49, [doi:10.1353/not.2010.0038](https://doi.org/10.1353/not.2010.0038).  
 Jeff Wanser, “Collecting and Collaborating to Build Community: The Evolution of a Local Music Collection at a Small Liberal Arts College Library”, *Technical Services Quarterly* 31, no. 4 (October 2014): 332–57, [doi.org/10.1080/07317131.2014.908586](https://doi.org/10.1080/07317131.2014.908586).

Appendix C: Codebook

Each idea (sentence or grouping of sentences) is coded in one or more of the following categories.

Category	Node	Subcategories	Description
Access	101	Challenges	Any mentions of challenges with access to local music collection including cataloguing, online access, access points.
	102	Digital environment	Any mentions of how local music collections or items from the local music collection are represented in the digital or online environment. Includes access to born-digital objects, digital surrogates, and descriptions in the digital or online environment.
	103	Metadata	Any mentions of how the library indicates that items are part of the local music collection. Includes metadata in physical or online catalogues.
	104	Use	Any mentions of where the local music collection is used by clientele, either on-site or off-site. Includes mentions of facilitated use such as tours and classroom use.
	105	Promotion and outreach	Any mentions of how to build relationships with the community, how to brand the collection, how to promote the collection, how to respond to criticisms of the collection. Also includes mentions of challenges working with the community including getting support from external bodies including national organisations, libraries, or donors. Includes mentions of how librarians or libraries promote local music collections through a display or exhibit. Includes mentions of specific equipment or tools used to display local music materials.
Collection Development	201	Challenges	Any mentions of challenges developing collection development policies, acquisition of local music materials, identifying local music, or formats. Any mention of challenges documenting local music histories or collecting materials related to local music histories. These may include changes in formats, trends in local music communities, and perceived value of local music within the community.
	202	Tactics for acquiring local music materials	Any mention of tactics for acquisition practises including establishing donor agreements, events for collecting materials, incorporation into teaching activities, and flexibility as a mindset.
	203	Where to acquire local music materials	Any mention of where local music materials can be purchased. Includes individuals, organisations, existing collections, online discovery, and community events.
	204	Scope	Any mention of how scope is defined when considering collection development practises including limitations or inclusion of a particular entity, genre, geographic location, material type, or materials representing a particular time-frame. Includes definitions of local.
	205	Selection and identification	Any mentions of how to identify potential materials for inclusion in the local music collection. Includes establishment or maintenance of a collection development policy,

Management	301	Funding	instances of community engagement, community partnerships, development of lists, mentions in the media, research, staff knowledge, or student recommendations. Any mentions of strategies for funding local music collections. Includes references to associations or community organisations, community members, government funding, grants, or institutional support.
	302	Legal	Any mention of how to respond to legal challenges including copyright.
	303	Human resources	Any mentions of the person or people who are responsible for managing the collection or mentions of the organisational structure and how that structure influences collection management. Any mentions of challenges surrounding HR or staffing. Any mention of how to garner administration support or mentions of challenges working with administration.
	304	Physical space	Any mentions of how or where local music materials are stored.
Context	305	Processing	Any mentions of how local music materials are processed.
	401	Goals	Any mention of the reasons a local music collection is created and what librarians want to accomplish with these collections. May include internal or external motivations.
	402	Future planning	Any mentions of where the professional practise of collecting local music is going in the future, or where the management of a particular collection may be headed.
	403	Significance	Any mentions of why local music is significant to the community, scholarly dialogue, musical history, political history, for teaching and learning, or representing cultural communities.
	404	Theoretical frameworks	Any mentions of theoretical frameworks the author uses when describing the work of managing local music collections.
	405	Preservation	Any mention of preservation strategies, dealing with preservation challenges, or the necessity of preservation with local music collections.